musica omnia

ROBERT SCHUMANN

Penelope Crawford,
fortepiano

The Romantics 22

Kinderszenen, Op. 15
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(Conrad Graf, Wien, 1835)

ROBERT SCHUMANN (1810 – 1856)

Total Time: 70’49

Kinderszenen, Op. 15

1 *Von fremden Ländern und Menschen / Of foreign lands and people* ..... *1’24*

2 *Kuriose Geschichte / A curious story* ..... *1’09*

3 *Hasche-Mann / Blindman’s buff* ..... *0’33*

4 *Bittendes Kind / Pleading child* ..... *0’55*

5 *Glückes genug / Happy enough* ..... *1’13*

6 *Wichtige Begebenheit / An important event* ..... *0’54*

7 *Träumerei / Dreaming* ..... *2’28*

8 *Am Kamin / At the fireside* ..... *0’59*

9 *Ritter vom Steckenpferd / Hobbyhorse knight* ..... *0’45*

10 *Fast zu Ernst / Almost too serious* ..... *1’44*

11 *Fürchtenmachen / Bogeyman* ..... *1’34*

12 *Kind im Einschlummern / Child falling asleep* ..... *2’03*

13 *Der Dichter spricht / The poet speaks* ..... *2’03*

14 Thème sur le nom Abegg varié ..... **9’34**
pour le pianoforte, Op. 1

Papillons, Op. 2

15 *Introduzione & I.* ..... *0'58*
16 *II. Prestissimo* ..... *0'37*
17 *III.* ..... *0'48*
18 *IV. Presto* ..... *1'00*
19 *V.* ..... *1'11*
20 *VI.* ..... *1'07*
21 *VII. Semplice* ..... *0'44*
22 *VIII.* ..... *1'17*
23 *IX. Prestissimo* ..... *0'55*
24 *X. Vivo* ..... *2'00*
25 *XI.* ..... *2'50*
26 *XII. Finale* ..... *2'03*

27 Arabeske, Op. 18 ..... **6'19**

Waldszenen, Op. 82

28 *I. Eintritt/Entrance* ..... *2'00*
29 *II. Jäger auf der Lauer / Hunters on the lookout* ..... *1'32*
30 *III. Einsame Blumen / Lonely flowers* ..... *2'07*
31 *IV. Verrufene Stelle / Despairing place* ..... *2'48*
32 *V. Freundliche Landschaft / Friendly landscape* ..... *1'13*
33 *VI. Herbege / The inn* ..... *2'06*
34 *VII. Vogel als Prophet / Prophet Bird* ..... *3'50*
35 *VIII. Jagdlied / Hunting song* ..... *2'47*
36 *IX. Abschied / Farewell* ..... *3'12*

Penelope Crawford

Internationally acclaimed as one of America's master performers on historical keyboard instruments, **Penelope Crawford,** has appeared as soloist with modern and period instrument orchestras, and as recitalist and chamber musician on major North American concert series. From 1975 to 1990 she was harpsichordist and fortepianist with the Ars Musica Baroque Orchestra, one of the first period instrument ensembles in North America. Her recordings, which have appeared on the Timegate, Titanic, Wild Boar, Loft, and Musica Omnia labels, include major chamber works of Beethoven, Schubert, Mendelssohn and Schumann with the Atlantis Trio, the Mozart and Beethoven Wind Quintets with the Cambini Winds, and Schubert's two major Lieder cycles, *Die Schöne Müllerin* and *Winterreise* with baritone Max van Egmond. Her recent recording of Beethoven's last three Piano Sonatas won the 2011 "Record of the Year" Award from Music Web International.

In addition to teaching a doctoral seminar in 18th- and 19th- century piano performance practices at the University of Michigan, Ms. Crawford served for twenty-five years on the artist faculty of the Oberlin Baroque Performance Institute. She has been involved as Artistic Director and performer in several important international conferences: *Händel's Messiah: History & Performance* (1980 Ann Arbor) *Michigan MozartFest* (1989, Ann Arbor); *Schubert's Piano Music* (1995, Washington D. C.); and *Beyond Notation: The Performance and Pedagogy of Improvisation in Mozart's Music* (2002, Ann Arbor). Crawford's performance degrees came from the Eastman School of Music and the University of Michigan, with additional studies in Salzburg and Rome. Her teachers have included Cécile Genhart, Rosina Lhevinne, Guido Agosti, Kurt Neumüller and Gyorgy Sandor.

ROBERT SCHUMANN: THE POET-MUSICIAN

Robert Schumann, like Handel and Telemann before him studied law at university, but abandoned his degree in order to become both a poet and a musician. His life up to the age of 20, when he began piano studies in Leipzig with Friedrich Wieck, later to become his bitter antagonist and father-in-law, was that of a literary buff: he was uncommonly well read in a wide range of German literature. He became the first truly idiomatic musical critic as well as an exceptional composer of Lieder, due to his lifelong interest in the written word. Matriculating at Leipzig University as a law student in 1828 he (as he wrote to his mother) intended to settle in Heidelberg, both to further his legal studies and to expand his "intellectual circle". The initial plan was for him to return to Leipzig by Easter of 1830.
En route to Heidelberg in May 1829 he was overcome by an "extraordinary desire" to play the piano. While passing though Frankfurt:

> "…on May 14 he strolled into a piano dealer's shop, introduced himself as the valet of an English nobleman interested in purchasing an instrument, installed himself at a piano and played to his heart's content for three hours. Although he promised to return in two days with a definitive answer from his master, he was, by that time, as he proudly related the anecdote to his mother, already in Rüdesheim drinking Rüdesheimer beer."
>
> *(John Daverio: Robert Schumann Herald of a New Poetic Age, 1997)*

Schumann's time in Heidelberg seems to have been devoted to most everything but pursuit of his legal studies. Though enrolled in several courses in constitutional and international law he appears to have avoided attending the lectures, instead immersing himself in the study of various languages including French, Italian, English and (according to one source) Spanish. After matriculating in Heidelberg he set off on a two-month tour of Switzerland and Italy, where he was first enchanted and later (as he wrote in his diaries) bored by the operas of Rossini.

Schumann's literary background uniquely equipped him to note down his observations about a host of subjects. As he increasingly embraced music as a career path, his writing skills

made him one of the most eloquent and innovative writers on the subject, enabling him to produce music criticism to a level that few others have attained. Parallel to cultivating his writing skills, he pursued piano performance with gusto, with another player friend, August Böhner, exploring the four-hand repertory of his latest musical god, Franz Schubert, whose death in 1828 caused the eighteen-year-old Schumann to spend an entire night in weeping (as he wrote at the time). The strongest literary influence on Schumann, who knew the works of Goethe and Schiller intimately was the ironic German novelist and humorist, Jean-Paul (Johann Paul Friedrich Richter 1763 – 1825), whose works were characterized by sudden contrasts and interrupted episodes – he was both admired and ridiculed for endless digressions within his narratives and the deliberate frustration of expectation, characteristics which Schumann adopted for certain of his works, especially the cycles of miniatures for solo piano. In these works the movements often end inconclusively or cut suddenly from one to the next, an effect that many of the first listeners to these works found disconcerting. Schumann himself, aware of the radical nature of his music, advised listening to the *Papillons* cycle more than once before judging its effect.

Though for a time (several times, really), Schumann entertained the idea of studying with Mozart's longer-lived rival, J. N. Hummel, he finally opted to submit to Wieck's regimen in Leipzig which its author promised would, within three years, turn Schumann into a greater pianist than either Hummel or that other famous and much-esteemed virtuoso, Ignaz Moscheles. All this time Schumann continued his exploration of the works of Schubert, especially the later ones, including the majestic and profound *String Quintet in C major*, D. 956,

which he personally recommended to Wieck as a must-study piece. Around this time Schumann had his first encounter with the violin virtuosity of Nicolo Paganini, which both delighted and disturbed him, and turned him to writing some variations on the *Caprices*, and paying homage to the Italian in his *Carnaval*, Op. 9. By 1829 – 1830 Schumann was honing his pianistic skills in earnest and also composing for the medium, his first efforts consisting of a virtuosic *Toccata in C major* (completed by 1832, published two years later), which expressed his revolutionary pianism in recognizably Baroque forms, putting his study of the works of Handel and Bach to good use. Music had clearly triumphed over the law, as Schumann wrote to his mother in July 1830, describing his "twenty-year struggle" between poetry and prose, or music and law.

Thème sur le nom Abegg varié pour le pianoforte, Op. 1

By 1831 Schumann had produced his first published work, a set of variations on a motto or cypher derived from the surname of Mademoiselle Pauline, Comtesse d'Abegg, from Mannheim (though the question of whether she really existed or represented one of Schumann's fanciful projections is not really settled). Her surname Abegg translates (using the German musical alphabet) into A-B-flat-E-G-G, a striking theme which begins with a minor second upbeat (A-Bb). Though the fashionable French title might cause us to mistake the work for not-too-demanding salon music for an afternoon soirée, the technical requirements made upon the player are formidable. Despite its outward guise as a conventional set of variations, the work is more properly characterized as a fantasia in variation form. Half of the piece's length is given over to a cadenza-like *Cantabile*, while there is a long concluding *Finale alla Fantasia*. The simple, waltz-like theme is based on the Abegg motto, but as the work proceeds Schumann appears to concentrate more and more on just the opening half-step interval that opens the theme, repeated at different pitches: A-B-flat; G-sharp-A; F-sharp-G; E-F.

> "Still, Schumann's Abegg Variations take as their point of departure a determinate construct. In order to understand the point of the piece, the gradual abstraction of a verbally-derived musical unit, we must begin by 'reading' the opening gesture. The musical

surface, in other words, is conceived as a kind of text. This makes the composition an appropriate opus 1 for a twenty-one year old artist who dreamt of concentrating his talent for poetry and music into '*a single point.*'"

(Daverio, op. cit.)

Schumann in Leipzig, 1830

By October 20 Schumann was installed in the Wieck home in Leipzig where, as he later wrote, he devoted at least six to seven hours daily to piano practice. Within the year he had become disenchanted by Wieck's method of teaching and, at least for a time, flirted with the notion of departing for Vienna to study with Moscheles for a year or so. He also revisited the idea of apprenticing himself to Hummel, in part because of Hummel's broad range of activities as Kapellmeister, pedagogue, performer and composer. Naturally Wieck took offense at the suggestion, and relations between him and Schumann were strained for a time, though temporarily mended, but clearly on the way towards the bitter recriminations between the two over Schumann's later desire to court and later marry Wieck's daughter, Clara, now just 11 years old, 9 years Schumann's junior and her father's star pupil.

Also by 1831 Schumann was taking lessons in composition – the only ones he would ever take – from Heinrich Dorn, a conductor and composer of vocal music, both Lieder and opera. His enthusiasm for the rigors of counterpoint found favor with the young Schumann and resonated with his study of the Baroque masters Handel and Bach. Schumann gradually acclimated to Dorn's austere and stiff personality, and similarly began to absorb the rigorous art of counterpoint. This phase was short lived, for by 1832 Schumann had ceased studies with Dorn and become more absorbed in creating his own compositions, which included re-workings of Paganini's *Caprices* (which he called *Intermezzi*). His never-ending exploration of literature led him to discover the writings of E. T. A. Hoffmann, opening up what he described as "new worlds" for his investigation. As was the case with Jean-Paul, Schumann found Hoffman's writing both stimulating and disturbing, especially his exploration of the divided self, a concept with which Schumann already identified strongly. By 1 July, 1831 we find Schumann's first reference to the characters Florestan and Eusebius, whom he characterized

as his “best friends”, both of whom were actually poetic projections of opposing personalities which he recognized in himself: Eusebius, the reflective and scholarly dreamer and Florestan (the name perhaps following Beethoven’s operatic hero), the man of purpose and action.

That same year Schumann encountered for the first time one of his exact contemporary musical idols in the person of Fryderyk Chopin. On 7 December, 1831 in an ecstatic review in the *Allgemeine musicalische Zeitung* of his Variations on Mozart’s *Là ci darem la mano,* published in 1827 as opus 2, for piano and orchestra, Schumann acknowledged the Polish pianist with the memorably enduring phrase “Hats off, gentlemen, a genius!”, not only establishing Chopin’s reputation in print, but also his own as a music reviewer of uncommon eloquence and perceptiveness. While he was acknowledging Chopin’s position in the musical pantheon, Schumann noticed for the first time a problem with the middle finger of his right hand, which ultimately was to deprive him of the pursuit of his intended career as a piano virtuoso and push him towards pursuing composition full time. It began with a numbness in that finger and may have been exacerbated by Schumann’s attempts to strengthen it with a rather disturbing device called a chiroplast, a contraption that was recommended by several pianists, including the well-known pedagogue, Frèdèric Kalkbrenner, but vehemently opposed by Friedrich Wieck. In any case, by the end of 1832 Schumann was resigned to the condition and referred to his right hand as “lame”.

Papillons, Op. 2

By November 1831 Schumann's own opus 2 – titled, enigmatically *Papillons* ("butterflies") appeared in print, the first of a series of cycles of miniatures for solo piano, a form that Schumann was to make peculiarly his own. It was the musical equivalent of a Jean-Paul novel, replete with short, constantly-shifting sections that interrupted one another, each digressing into the next without pause. John Daverio (op. cit.) describes in detail the genesis of the *Papillons* idea, in his words resulting in "the emergence of an elegant and beautiful being from a homely larval state". Just as Schumann's infatuation with Jean-Paul figures in the equation, so too does the composer's discovery of Chopin through the set of variations reviewed in print. The "butterfly" image figures prominently in Jean-Paul's novel *Flegeljahre*, a work particularly close to Schumann's heart, with its bizarre cutting from one scene or character to the next. On 5 June, 1828 Schumann wrote "If the entire world were to read Jean Paul…it would become a better place, but un-happier. He has often nearly driven me mad, but the rainbow of peace and of the human spirit always hovers gently above all tears, and one's heart is marvellously exalted and gently transfigured". Jean Paul's *Flegeljahre*, or "The Awkward Age" is the story of Walt and Vult, twin brothers who come together again after a long time apart. The story outlines Walt's attempts to perform sixteen assigned tasks in order to secure his inheritance, with his brother's help. Schumann's *Papillons* focuses on the last chapter of the book, during which Walt and Vult compete with each other for the affections of the lady Wina, against the backdrop of a masked ball – it may well be that "papillons" refers to the butterfly-shaped masks that disguise the partiers. After Walt and Wina have danced together, Vult exchanges costumes with Walt and dances with Wina, posing as his brother. When she confesses her love to the man she thinks is Walt, Vult angrily departs, playing the flute as he leaves, without his brother's or Wina's knowledge. There is evidence that Schumann had a copy of Jean-Paul's strange work by his side as he worked on *Papillons*. His annotations in the book, where he underlined certain passages in the text include numbers that appear to correspond to the musical items in his opus 2 cycle of short pieces. Clearly the concept of mistaken identity at

a masked ball resonates keenly with ideas of fragmentation and transformation.

Nevertheless, as John Daverio observes, there is no concrete programmatic framework present (indeed some of the pieces were composed before Schumann's reading of *Flegeljahre*, and the associations between novel and music were made in some cases retrospectively), but rather the work represents literary suggestions expressed in music. The first clear reference by Schumann, establishing a link between his music and a work by Jean Paul appears in a letter to his friend Ludwig Rellstab, later published as part of his *Jugendbreife* ("Youth Letters"). Here Schumann directs Rellstab towards several passages in the last chapter of *Flegeljahre*, matching eleven passages with ten movements of *Papillons*. In fact, Schumann had already composed the first ten *Papillons* before he read *Flegeljahre*, and made clear that only the eleventh and twelfth *Papillons* were directly inspired by the novel. For the remainder, he describes having "set the text to the music, not the reverse…only the last, which by playful chance took the form of an answer to the first, was inspired by Jean Paul."

Schumann also introduced ironic twists into his music: familiar dance forms and folk tunes as well as the well-known "Grandfather's Dance" were quoted, but in a fragmentary and bizarre way. This fragmentation is quite consciously applied: Schumann described the effect as one of "self-annihilation" (sich selbst vernichten), further accentuated by the strategic location and juxtaposition of various key centers in such a way as to prevent the clear establishment of any simple or predictable tonal plan. Although Schumann's music suggested a literary origin rather than being literally "programmatic", the composer certainly had in mind the association of music with literally ideas, not least to enhance its intellectual prestige, elevating music above the level of mere entertainment.

At its first performance in 1832, given by the 13-year-old Clara Wieck, the audience was both amazed and confused by the work's schizophrenic quality, where musical ideas succeeded each other abruptly and often ended inconclusively. Hummel expressed surprise and advised caution against "overly abrupt harmonic shifts through which comprehensibility is endangered" (Daverio op. cit. p. 88). Gottfried Weber, another early reviewer characterized the cycle as a collection of "thought splinters".

Schumann appears to have contemplated a second *Papillons* cycle at some point, but it never materialized. Nevertheless, Opus 2, with its short, impressionistic vignettes influenced subsequent solo piano cycles (the Lieder cycle, *Dichterliebe*, Op. 48), even being directly quoted in them (*Carnaval*, Op. 9, for example, as well as in the Op. 4 *Intermezzi*, which Schumann described as merely "larger *Papillons*"). The same impressionistic and dreamy quality recurs too, especially the juxtaposition of the reflective and introspective (Eusebius) with the more dramatic and active (Florestan), as Schumann continually projected his alter-egos in subsequent compositions. *Carnaval*, too, evokes the aura of disguise and transformation that surrounds a masked ball.

Kinderszenen, Op. 15

One of Schumann's finest and most endearing creations, the *Kinderszenen* was the product of an inspired period that resulted in a concentrated outburst of compositional frenzy between February 12 and 17, 1838, the cycle being polished and completed by late March of the same year. At first glance a rather modest string of thirteen short vignettes that present episodes from childhood in a reminiscent fashion, like much of Schumann's work, conceals various levels of subtlety and sophistication. In a letter to Carl Reinecke in 1848 Schumann observed that the *Kinderszenen* were adult reflections, aimed at adults, not, as in the later *Album for the Young* (which Schumann also discussed with Reinecke in the same letter) "foretellings and premonitions for children".

Kinderszenen follows the pattern of its predecessors among Schumann's output in its impressionistic writing — use of lullabies and familiar dances and folk-songs, as well as thematic connections between various movements and, in some places, the language of counterpoint, which Schumann was still assiduously studying. 1838 was a significant year in another way, too, for it was during this time that Schumann and Clara Wieck were secretly engaged, her father having expressly forbidden a union between the couple. Schumann, in virtual exile in Vienna, and able to communicate with Clara only through secret letters, wrote:

> "Nothing increases imagination so much as expecting and longing for something, as has occurred over the past few days as I have been awaiting your letter, and in the meantime I have composed entire books of pieces. Perhaps it was an echo of something you once said to me: that sometimes I reminded you of a child. Suddenly I was inspired and turned out about thirty quaint little pieces, from which I selected twelve (sic), naming them *Kinderszenen* . You will like them, though you'll have to forget for a while that you are a virtuoso. They have such names as "Bogeyman", "By the Fireside", "Blindman's buff", Pleading Child", "Hobby-Horse Knight", "From Foreign Lands", "A Curious Story" and other things. Well, they explain themselves and are as easy as possible".

Schumann indicated that the titles were added post-composition, as "subtle hints" to the performer's interpretation.

Arabeske, Op. 18

In 1839, still in Vienna, Schumann wrote to Clara that he had recently completed a number of short piano works, one of which he referred to as a *Rondolette*. He added that he would assemble them as a group and publish the collection under the title *Kleine Blumenstücke* (*Little Flowers*). In the event the collected publication never materialized, although a single *little flower* appeared in print as Op. 19, adjacent to the work that became Op. 18, the *Arabeske* (in all likelihood identical with the *Rondolette* that Schumann described to Clara in his letter). Schumann described it as a parlor piece, not one of his most profound

efforts, and, employing the thinly-veiled sexist disparagement (ironically while writing to the greatest female pianist of the day, who was anyone's equal) as "music suitable for women to play". The term *arabeske* refers to the decorative border that graces a picture frame or other border (literally: filigree decoration derived from Arabic, or Islamic designs). Schumann's example, despite its composer's relative dismissal of the work as merely pretty, is a beautiful and evocative rondo in six distinct sections, forming the sequence ABACA-coda. The apparent simplicity of the construction conceals subtle associations between various sections, with a distinct Florestanian/Eusebian division in mood and affect.

Waldszenen, Op. 82

In 1848, with orchestral and chamber works added to his output, Schumann returned to the medium of solo piano music with two works that seem unrelated, but in fact have many elements in common: the *Album für die Jugend* and *Waldszenen* (*Forest Scenes*), composed in a frenzy of inspiration between December 29, 1848 and January 6, 1849. The *Forest Scenes* conform to the Romantic ideal of nature representing pantheistic deity, mixed with darker elements of the supernatural and mystically strange (*Vogel als Prophet*/Prophet-Bird). Schumann initially provided all nine movements with enigmatic poetic subtitles, all but one of which were deleted prior to publication. Only no. 4, *Verrufene Stelle* (the despairing place) retained its dark descriptive appellation:

> "The flowers that grow so high are here as pale as death;
> Only in the middle grows there one that takes its dark red hue
> Not from the sun's radiance, but rather from the earth, suffused with human blood."

In the case of no. 7, *Vogel als Prophet* (Prophet Bird) the description carried a warning: "Beware, be vigilant". Hunting references abound in nos. 2 & 8, while no. 3, *Einsame Blumen* (Lonely flowers), no. 5, *Freundliche Landschaft* (Friendly landscape) and no. 6, *Herbege*, (The inn) all adopt a quieter, more pensively reflective tone. Schumann's poetic titles evoke and suggest rather than literally describe anything concrete: ultimate meaning is in the ear of the listener. Symbols

of the forest and the human experiences within its domain abound: from images of hunter (nos. 2: Hunters on the lookout & 8: Hunting song) to birds (no. 7: Prophet Bird), while the work opens with an evocative *Eintritt* (Entrance) and ends with song-like *Abschied* (Farewell). Of the collection, Schumann wrote:

> "The titles for pieces of music, since they again have come into favor in our day, have been suppressed here and there, and it has been said that 'good music needs no sign-post.' Certainly not, but neither does a title rob it of its value; and the composer, by adding one, at least prevents a complete misunderstanding of the character of his music. What is important is that such a verbal heading should be significant and apt. It may be considered the test of the general level of the composer's education."

The work's tonal plan revolves around the key of B-flat and its close relatives and ranges in mood from the homely to the bizarre. A thread of thematic kinship unites various movements (*Herbege* and *Freundliche Landschaft*; *Herbege* and *Abschied*; *Einsame Blumen* and *Abschied*. A reminiscence of the last measures of *Eintritt* appears as a kind of coda to the entire cycle. Again, Schumann merely suggests rather than overtly describing anything concrete, a clear precursor to the impressionism of Debussy. No wonder then, that the great Swiss/French poet/pianist, Alfred Cortot linked Schumann and Debussy together in his writings and in his concert programs – for him there was more than just a distant connection between the two composers and their aesthetics.

Musica Omnia's series *The Romantics* (of which this CD is volume 22), which has done so much to document the sound of early 19th century music performed on contemporaneous instruments has often featured the sound of the fortepiano: notably through the voice of one of the most beautiful surviving instruments from the workshop of Conrad Graf, Vienna's leading fortepiano maker of the 1820s and 1830s, this example built in 1835. In comparison to the modern piano (which is virtually unchanged in design since the 1890s), the Graf instruments represent a very different aesthetic of piano design and

construction. The action is much lighter, with hammers covered in leather rather than felt, the stringing is at far lower tension, producing a sound richer in upper harmonics and providing a tenor and bass of great clarity and power. The instrument also features a moderator pedal, which inserts a strip of cloth between the hammers and strings, producing a harp-like effect (used here in *Waldszenen* no. 7, *Vogel als Prophet*). All of these features render the reflective and poetic music of the early Romantic composers like Schumann in a way that is more telling than when the same repertoire appears in the very different soundscape of the modern pianoforte. After recording much of Schumann's chamber music with fortepiano and strings (*Piano Trio*, Op. 63 MO 0207; *Piano Quartet*, Op. 47 MO 0211; *Piano Quintet*, Op. 44 MO 0212), the same instrument now imparts an equally convincing voice to Schumann's solo piano music.

-Peter Watchorn, Cambridge, MA, May 1, 2015

Conrad Graf, Piano maker

The foremost piano builder in Vienna in the early 19th century was Conrad Graf. A perfectionist and master craftsman, Graf was at once a successful businessman, a patron of the arts, a collector of contemporary paintings and certainly one of the most intriguing figures of Biedermeier Vienna. He was born into a family of leather tanners, in Riedlingen, Germany on November 17, 1782. After training as a cabinetmaker he journeyed to Vienna where he worked with the piano builder Jakob Schelkle in Währing. After Schelkle's death in 1804 Graf married his widow Katharina and opened his own shop. He selected the highest quality materials and excellent veneers. Deluxe instruments were decorated with ormolu and occasionally even Wedgewood porcelain. Graf's reputation as the finest piano builder among the many excellent makers in Vienna is substantiated in contemporary sources. The *Austrian National Encyclopedia* published in 1835 commented: "Graf's factory is the largest and most famous in Vienna and the entire Austrian Empire." In 1836 Gustav Schilling wrote

in the Universal-Lexicon der Tonkunst," Graf's instruments have earned a reputation for their noteworthy solidity and stability of tuning, along with their sonorous and powerful tone."

During his thirty-seven year career Graf received many awards: in 1824 he was granted the title *"Kaiserl. kön. Hof Fortepianomacher."* In 1835 he was awarded a gold medal at the Industrial Exhibition Vienna. Graf retired in 1841, selling his factory to the piano builder Carl Andreas Stein. He died in Vienna ten years later on March 18, 1851.

The Provenance and Restoration of Graf Fortepiano #2148

It is not known for whom Conrad Graf made this fortepiano circa 1835. Judging from the beauty of the cabinet and the extensive ormolu decoration, it may have been made for a noble family, probably living in Sweden. The exact date of manufacture and the identity of the original owner could only be determined by the discovery of Graf's lost shop records. Around 1940 the instrument was purchased at auction by a Swedish school teacher who was prompted to outbid another family when he heard that they planned to convert the piano into a table. When I first saw this superb fortepiano in May 1981, it was owned by the school teacher's widow in Uppsala, Sweden. In 1992 I was finally able to purchase the piano from the family of the teacher who had saved it from destruction. Although it was unplayable, the piano had been left untouched and still had most of its original strings, tuning pins, moderator, and leather hammers and dampers. The piano was restored in my workshop in Trumansburg, New York with the close collaboration of my friend and colleague Robert Murphy. Special care was taken to conserve the original parts and the original hammer leather. The strings were replaced with brass and iron wire manufactured by Malcolm Rose in England. After two years of restoration, the piano was obtained by fortepianist Penelope Crawford in 1994.

-Edward E. Swenson
Trumansburg, NY

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"The Babysitters", c. 1889 By Geza Peske